2: Lorimer T-3 (1920–4; 1934–5) 1939 AV7 Burusho AV7

649 796 on our left and passed the field in which to-morrow the Bopfau ceremonies were to take place. As we drew near, the various princes and princelings came out courteously to welcome us, the less important ones, of course, coming farthest, then the grandsons in reverse age-order, and lastly Ghazan Khán himself, the heir and "Prince of Wales." Just outside the Fort there is a fine pond outlined with poplars, the main "road" (say 4 feet wide) on the left of it. The hall-doors of the houses open straight on to this track, their front-door steps being tree trunks with notches cut in them in which the foot is planted sideways as you mount.

649 351 796 Prince Ghazan Khan led us through a narrow alley between the town houses to where the Mir himself was standing to greet us. As always he made us feel more than welcome, and took us to a nicely carpeted balcony where chairs stood ready. The balcony was only a few feet above the courtyard, and we had a perfect view. You must try to imagine a "courtyard," with no straight walls or edges, shut in by irregular tiers of houses piled on top of each other, mounting the rock to the towering Fort above, their flat roofs and roofed balconies all projecting higgledy-piggledy as the haphazard contours of the rock dictate. Every roof and point of vantage was packed with people till, as usual, you felt sure the beams were bound to crash. Everybody was in their gayest and brightest dress, and every single face just radiant. There never was a people anywhere with such a gift for looking happy as the Hunzukuts.

796 535 In the courtyard the musicians squatted at the base of the walls: three pipers, three men with pairs of kettledrums, and three big drummers, all of them clowning and play-acting vigorously as they played. Dancing of the more or less ordinary type was going on, varied by the singing of songs—all unfortunately in Shina, not Burushaski. The Hunza people say they [533] have no songs of their own. DL conscientiously recorded the words of these songs later, but as in the case of the Tumushelling chant it is doubtful whether after centuries of being mangled they will yield any intelligent meaning.

Presently the GREAT DANCE came ón. The most glorious

4: Lorimer L-3 (1933-4, 1934-5) 1935 AVT Barnhart AVT

No. XX.

The Man Who Supped with the Pfôts.

5394

A Story of Former Times.

One day a goat belonging to a man got lost. (As he went on) looking and looking for it night came down on him. He was returning to his home without having seen it and as he came along there was a light in the Bôri Bôn and there were Pfôts dancing. He also went in, they say, and mixed with them, and danced, and then sat down among them.

After dancing, the Pfôts brought food for a wedding party and at the end when they had eaten they brought a skin. Then they demanded from all the house of their shares of the meat, and collected them. There was one rib short. That rib the man, to whom they had given it as his share, had hidden from them. Then they made a rib of wood and threw the bones into the skin, and on shaking it up the goat came to life. When the man looked he saw that it was his own goat. The Pfôts drove it out and then they went off as a wedding party to the house of the Sughtrsio Pfôt.

When the man, having departed thence, came to his home that goat of his was there at the door. On the morrow, when he slaughtered it, one rib was missing and in its place was a wooden rib.

Besides this, the man had brought a dance tune from the Pfôts [533] house. They still call that tune the "Pfôt's Tune" and they play it even at the present day.

4c Lorimer I-3 (1930-4; 1934-6) 1935 AVT Buruho AVT

Then they grind the *mamaliki* (flour) for the wedding — for the *Akomali* separately, for the *sherbat* separately, for the *gioto* separately. He grinds two *talchaqe* (= 336 lbs.) for the *Akomali* and five *chaqe* (= 120 lbs.) for the *sherbat*, for the Bride's party and the tribal brethren of the Bridegroom. Then having made the (mullahs) look out an auspicious hour they put on the griddle. And they bring in the (female) relations and get them to bake the *Akomali* for two days, and one day they make them bake the *gioto*, and then they cook the meat. They slaughter four or five goats and they cook the *sherbat*.

Then they make the Bridegroom dress up and put on a cotton over-shirt and don a turban and carry a dagger. A man who has been once married helps him to dress up, and they make him take in his hand the ceremonial axe. Then he assembles his tribal brethren at the house and makes them drink wine and gives them bread, and they fetch the musicians and sing and amuse themselves (hold festival). Then they put white and blue spots round the Bridegroom's eyes.

When some time remains to sunset on the day ordained by the Tham they bring out all the bridegrooms to the public assembly. It is the custom from ancient times that they bring out the Dirámiting bridegrooms first to the assembly before all the rest.

Both Bride and Groom have an ornament suspended at the cheek — the *gore majok* "marriage tassel" — which consists of a tassel with a pearl or piece of coral strung above it and above that a piece of mother-of-pearl.

The Bride's adorning is mentioned again on p. 304 l. 11.

9 *ɣerig* — the songs are in Shina.

10 *tikmuste* — *mi'ir* must be the genitive of *mi'ó* 'indigo'.

A note says that white, red and blue spots are put round the sockets of the eyes, the object being to make the man look ugly and so protect him from the Evil Eye.

gurumi — originally written *gurumo*. I am not clear what it means here.

11 *gurumi* — is here and on p. 303 l. 2 used as the plural of *gurumo*, 'bridegroom'.

12 *da gumlaolo* — cp. note to line 2. The Tham fixes a day on which all marriages must be celebrated, or two days if there are many.

13 *marak'ow* — this is in front of the Fort at Bálti.

4: Lorimer I-3 (1939-4; 1934-8) 1938 AVT Buruśo AVT

Then afterwards the (grooms of the) other three tribes come out. Then the Tham also comes out to the place of assembly, and all the bridegrooms of all the four tribes come out on to the dancing place and, forming a circle, sing songs about all the former Thams in order. They sing the songs in Shina.

One party start a song and the second party take it up from them. So doing they sing songs for a longer or shorter time. When they have finished singing in succession the songs of the Thams they then play the (slow time tune) *Bapo:ṛ Dansi* and a man of the Terakuṭa tribe dances before them, and the Diramiting bridegrooms dance with him. When they have danced for a little they salām to the Tham and sit down. Then the Hurukuṭa (bridegrooms) dance, and then the Burtog, and then the Berttaling.

In this way they amuse themselves till evening. Then when evening comes the bridal parties — on the Bridegroom's part twelve or six men — go off each to the house of their respective brides. When the party enters the house they count them and slaughter a kid and the party go inside the house and sit down and sing songs for a little. Then they set food before them and, when they have eaten, the Akhond recites the Khuṭba in order to effect the marriage of the youth and the girl.

Then they make a relation stand up on the part of the Bridegroom, and they make a relation stand up on the part of the Bride as their representatives. They call them *wakīls*. The Akhond when he has recited the Khuṭba and fixed the bride-price first asks the Bride in a low voice: "Are you content with this man?" and she

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10 *gurosi* — here glossed: "*H. bewtaurā*, groom's party; each lot go to their bride's house".

11 *gurosi hilre* — i. e. the Bridegroom. Similarly one may say *gurosi dante* for the Bride. *lorma oltan* — a note says that the Bridegroom's party consists of 6 or 12 persons, and the Bride's of 12.

12 *suṭkan* — 'counting them up to six or twelve'. For the larger number perhaps the allowance of kid is increased.

17 *aṇg'atan* — past participle of *ɣaṭanan* here, and often, written *aṇḍ'atan*; but I have generalised *ṇ* for the unvoiced equivalent of *ɣ*.

18 *gurosilarm* — *gurosi* is here used for "Bridegroom".

dəfmən hunkur ək kuṣpiṣ tuṣku 000
thoryus).

dəni -mush s slow-time music (for dancing to). 533 ●

Said to have been brought from Chitral by Wazir Asadullah Beg, grandfather of Wazir Shukrullah Beg and Jemadar Imam Yar Beg.

Ispere dəni, or *thəmə dəni* a tune played when the Mir should be going to sleep at his midday siesta, also when the Wazirs dance. 102.6.

Ispo refers to the Mir's grandfather. It is also played at marriages. The *durnal*, *dafaq* and *surnai* are all employed. (Cp. Sh. *dhani*, Kho. *durnai*).

dəntəil y sulphur. — *dəntəils* have a boulder so called near Murtazabad in Hunza. There are sulphurous springs there, the water of which is hot enough to cook meat, eggs, etc. and in which the local people wash their clothes. (Cp. Sh. *dantal*, sulphur). 000

dəŋ y sleep. H. *nīnd*, *surā*. — *ju dəŋ jutiris* my sleep is coming, i.e. I am becoming sleepy, I am sleepy. *Ispo dəŋ ətirai* at night I did not get to sleep. *dəŋiṣum dil.tsimi* he woke up from sleep. 30.8. *dəŋ dəsuryas* "to bring sleep", i.e. to go to sleep. *ju dəŋ dəsurtam* I shall sleep for a little. *jadu ətsi.i ṣaw dəŋ dəsurjus* (or, *dəŋṣu niṣus*) he does magic that they may go early to sleep. 118.1. N. *dəŋ d°-shas* to put s.o. to sleep. (*d°-shas*, Cs. of *dəsuryas*). *dəŋ °-ar.as*, or *dəŋṣum d°-ar.tsi.as* to cause to wake (*°-ar.as* being in effect the Cs. of *niy.as* to go. Cp. the 6th. example above). *Lupo Brumoṣmo dəŋ murimi*

7:Tobe C.T-3 (1959)1960 AV7 Burusho AV7
Hunza

made entirely of soft pliable leather, the lower part, including the soles, from yak hide and the upper part from cow or ibex hide.

I wanted to learn as much as possible about the good people of Hunza. Therefore I was interested in their crafts and craftsmanship.

All of the cloth used in making the garments the people wear and the special Hunzan hats are woven on looms that have been in use for hundreds of years. They weave 3 distinct types of material. It takes about 3 days to weave a length of approximately 15 yards of the best cloth, which is hardly sufficient to make a man's and a woman's "choga." The woman's requires 7 yards and the man's takes 9 yards. They trade commodities in exchange for the weaving. Then, during the winter, the men of the households cut and stitch the garments into durable, warm clothing.

The village blacksmith is also the music maker. Somehow, to me, that seems most appropriate for the clang of the hammer on the anvil rings a true music. These blacksmiths and musicians live in a section entirely of their own and they seem to keep mostly to themselves. It seems that all of the blacksmith-musicians of Hunza belong to a tribe known as the Bericho.

These people were sent to Hunza long, long ago by the Prince of Baltistan who was repaying a favor rendered him by the Mir of Hunza. These people have retained their independence and identity and do not generally take part in Hunzan activities. They even speak a language of their own known as Dumaki. This is also referred to as the speech of the Doma, or Bericho, of Hunza.

These people dwell in a quaint village or a community entirely of their own located just below Baltit. The history, the behavior and the manners and occupa-

326 tion of these unusual people stirred up an interest within
533 me, and I wanted to know more about them. I found
563 very little data could be obtained from any of the books I had been able to read on the subject.

[173] But after much discourse and questioning, I learned what I had begun to suspect . . . that the Bericho were actually gypsies who had come to India more than 2,000 years ago. From India, as good gypsies would do, they fanned out to spread themselves in small groups over the entire country . . . some ultimately settling in Baltistan, from whence a colony were sent off to Hunza.

Their place of abode is actually a village known as Berishal. It is a known fact that the people of Hunza depend entirely upon the Bericho for their iron-mongering and their tool-smithing and their music-making.

I was very happy to have unearthed this information so I can pass it along to my readers.

[871] These Berichos used to send their children out of
[167] Hunza to be educated and the Mir told me that he had to put a stop to this practice . . . not because he objected to the children of the Bericho being educated, but because the children did not return or remain with the trade of their parents. As the Mir's country needed artisans of this type, he had to put a stop to their sending their children elsewhere for education.

The Mir went on to tell me how important these Berichos were to the community. They fashioned farm
[414] implements as well as hardware like hinges, latches, razors and many other essential farm and household necessities that are fashioned from metal. Besides making the implements of peace, the blacksmith could also fashion a shotgun barrel.

[651] He further mentioned that each household in the community pays a small tithe as a contribution to-

wards the maintenance of the Berichos and they travel about the villages mending and repairing items requiring attention, and, of course, providing music and entertainment wherever it is required. I guess they could be compared to the traveling tinkers of Ireland.

The Bericho blacksmith shop contained all the accoutrements found in the blacksmith shops of America. There was a pit in which charcoal was laid and kept alive and glowing by a pair of goatskin bellows . . . the customer usually wielded the bellows while his implement was being manufactured or repaired. There were many necessary tools—hammers of various sizes and tongs and, of course, a large chunk of some old machine that served as an anvil.

Then there was the goldsmith. He didn't fashion much out of gold any more because there wasn't much gold. Some time ago there was a quantity of gold washed from the Chalt and Hunza Rivers. This was done at times when the rivers had receded to a low ebb and then the sand left on what was the river bottom a few weeks or months previous was washed for signs of gold. The people who collected or panned or mined this gold were called "marooh."

This Hunzan goldsmith also made silver trinkets, rings, bracelets, medallions, pendants, ear rings, broaches and other articles of the craft. What's more, they were set with attractive colored stones, for the mountains around Hunza abound with many beautiful and valuable stones. As the women of Hunza do love and wear jewelry, the goldsmith was kept quite busy.

Yes, there was a wood turner in the area, too. Whether or not his craft has improved since the advent of John Clark, the American engineer who set up a wood carving school with his headquarters in the old Baltit Fort, I am unable to say. But from the work

7:Tobe C,T-3 (1959)1960 AV7 Burusho AV7
Hunza

CHAPTER 40

Amusements

MUSIC IN HUNZA has been cultivated to a greater degree than many or most other arts and crafts. It is entirely different from the European or Western style of music. Authorities claim that the music of Hunza can be likened to that of the medieval European music. 533

It is interesting to note that a people so remotely placed away in a small aerie in the mountains, are so fond of music and they have their own types and kinds of instruments which are played by masters at the art.

In Hunza music is not purely for entertainment It is the essential ritual at all social functions and when the Mir returns from his visits to Altit and other parts of the country, he is greeted by the band playing music specifically prepared and used for such gala functions. Of course at the beginning of every polo match the band plays and plays and plays and continues playing till the end of the match. At every festival music is an [526]

533 important part of the proceedings.

533 They have their big feast day just before harvest
535 time and it takes place in the month of Ramadan. At
527 this festival, the musicians set things in motion by starting very early in the morning, and the entire band joins in the sound and the fury. This is followed by dancing and they dance continually, though the same tune is being played over and over and over again in utter monotony. The musicians sit on the floor and make music without pausing, while the dancing goes on in the same way. There are no intermissions or stops.

[643] At this feast the Mir sits on a raised platform in full
[292] regalia. He wears a hat made of Persian lamb, the type of hat you've seen policemen wear in the cold climates in the wintertime.

562 The men invariably dance with their faces turned
[535] towards the Mir. No, the women do not dance, strange to relate. They are merely onlookers. They take no part in any of the social functions or in sport or entertainment. Such Hunzan activities are marked by the distinct absence of women. The Mohammedan religion does not allow women to take part in the social life of the community. This, as far as I can ascertain, has no counterpart in any other religion on earth.

Further, women have no rights or privileges.

After learning of these restrictions by the Mohammedan faith, I felt that there would be no mass migration on the part of the women of the West to Hunza.

535 The harvest dance is very similar to what might be
292 termed a victory dance or a great celebration. The most colorful and interesting dances are the sword dances. The men wear gaily colored costumes that are really very attractive. Their costumes are densely figured and brocaded and the heavy Chinese silks are used as the material. The swords and shields are handmade.

7:Tobe C,T-3 (1959)1960 AV7 Burusho AV7
Hunza

The dancers follow the music and keep time with it. The onlookers, in many cases, keep rhythm with their feet. The dancing and music go on until most of the spectators and the participants eventually leave. 535

One of their most useful instruments is known as a sitar. It is a wooden stringed instrument very much like our mandolin. Then there is the rebab. It is a much larger stringed instrument and is evidently identical with the Indian's rebab. Then they have their wind instruments, too. The first is the surnai. It is a big clarinet with an unusual, remarkable intensity of sound. Another unusual instrument is the tutek which is but a simple small wooden flute. The third type of wind instrument is the gabi which is a very long transverse flute. Its special use is in plays or music that includes fairies and is used chiefly for the fairies' incantation. Its music is exceedingly sweet sounding and very high pitched. And last but not least are the many kinds of drums. They come in all sizes from tiny ones that can be worn around the neck by a young boy to the big bass boom-boom. 534

Like all oriental forms of music, the Hunzan band seems to capture the true style so well known to the East . . . pleasing, high pitched sounds but with very little variation. After a little while all of the sounds seem the same and appear to be one repetition after another—most monotonous! 533

During the summer there is not much social life in the evenings because the people are tired. They work hard all day. But in the winter there is regular dancing and meetings with friends. 517

I would gather that the people of Hunza don't need sports too badly because life and living in Hunza compels the individual to be active. Thus, he doesn't have to indulge in sports to get exercise. 526

526 177 what dangerous game. But if you saw the selfsame sport played without an umpire, and only a score keeper, in Hunza, you'd probably think it the most bloodthirsty game in creation. And who am I to say it is or isn't!

Of course, the British changed the rules and regulations somewhat along the line of the Marquis of Queensbury, and a good thing, too, for our men aren't quite as tough as the Hunzans.

526 628 Practically every village in Hunza has a polo team and matches are being arranged continually . . . and the day of a match is really a red letter day for that village. The villagers may not have too much room for orchards and other farming, but they do have polo [311] fields. Invariably the best and flattest piece of land in [367] the area is used as a polo field. So you see, sport, for sport's sake, ranks high among the Hunzans and the Nagirwals as well.

526 367 The polo field at Baltit sits just below the old castle on the precipice and rather close to the school and the mosque . . . a sort of towering civic square, if it might [417] be called that. A well-maintained low stone wall surrounds the polo field.

While putting in my attendance at the polo field this day, I recalled that a few days previous I had followed a trail that led down from a cleft in this polo field to visit some of the Hunzan farms.

Above the raised wall, in places, are chairs and seating spaces for the spectators.

526 [562] [291] Everybody goes to the polo matches. And why not? To these affairs even the women go. And even though their clothes be drab their red, skillfully embroidered Hunzan hats make the spectacle glow with splendor and color.

[533] The Hunzan band is there to do the honors and

they play from the time the game starts until it finishes. I don't know who would be more tired . . . the musicians, the polo players or the excited, active, shouting spectators.

I paced off the field and counted 90 good paces long and 40 wide. This would make it approximately 270 x 120 feet. This is quite a bit smaller in size than the modern polo field which is 300 x 200 feet, and would tend to make the Hunzan sport more hazardous and nerve-racking.

Instead of goal posts they use two large white stones at either end.

The game was started into action by the Mir, in this case, who started off at the further end at a gallop. As he reached the center, he threw the ball high into the air and as it came down he clobbered it and the game—or the mad scramble—was on!

There are 6 players on each team and as the ball is pummeled from one place to another, the screams of the spectators and the players are more frenzied than those heard at a baseball game.

There are no rules—except that the team who scores 9 goals first is the winner, and the game doesn't stop until one of the teams has scored 9 goals. They don't have rest periods; they don't change horses or men; there are no penalties and no fouls. So you can just imagine the carryings-on.

If the ball is struck or bounces off the wall and is caught by one of the players, this permits him to ride through the goal posts and deposit the ball and score a goal . . . if the opposition will let him! Any means can be and usually are undertaken to prevent him from reaching the goal to which he is entitled to proceed. If they're bold enough and strong enough, they can even pull him from his mount.

526 They seldom ever score 9 goals in less than an hour and many times a game will last half a day. And [533] through all this gleeful yelling and shouting—everybody seems to scream like mad—the band is playing its martial tunes.

When a player scores a goal, he proceeds to pick up the ball and follow the same procedure as the Mir did when he started the action. He races madly down the field, screaming and yelling at the top of his lungs. With the scoring of every goal they change ends; that is, what was the first team's goal now becomes their opponent's goal.

[164] From Gilgit to Altit, whenever I saw someone who had a broken nose or some other definite sign of body injury, I would know even before inquiring, that it was gained in honor on the polo field.

[535] When at last one of the teams scored 9 goals and the game was finished, both teams took part in a dance. The winning team dances first and when they have completed their dance, the losing team do their stint. How they could have the strength and energy required to dance, after hours of unrelenting top-pitch physical activity is more than any Westerner can understand.

The horsemanship displayed at the polo matches beggars that seen at western rodeos. In fact, a Hunzan polo game makes the wildest of rodeos seem almost tame. When it comes to horsemanship, you'd have to go a long way to get anyone to beat these tough, hardy mountaineers.

[164] So furious was the game that I inquired if anyone was ever killed playing polo. The Mir replied that he had never heard of any fatalities from a polo game, but that on many occasions a player was incapacitated. I [743] felt that it would be a good idea if they could build their polo fields close to the hospital at Aliabad!

4: Durand G-3 (1888-93) 1900 AV1 Kashmir
Burusho AV7

133 land of silent mystery. Looking up from our vantage ground above the glacier, it was obvious that the ice rivers had receded, and, judging from the people's traditions at no distant date, leaving gigantic moraines to the south and in the direction of Hispar.

241 The road to this point from Nagar was very pretty, running entirely through cultivation and orchards, and occasionally under the walls of a village fort. The people were evidently very hard working, and the cultivation and labour expended on walling the fields
609 was most thorough. At some villages they used to bring us out presents of fruit, and at all they were civil and pleasant. They are a nice people, and independent. One old man was very indignant at the men with us for passing along the edge of his
651 field where there was no footpath. We came in one place on an amusing instance of the world-wide tendency to scamp Government work. We were crossing a field which I noticed was very badly gleaned, and I asked the reason. I was told it was one of the Thum's, and that, as the villagers had to cultivate and reap it for him, they did not take as much trouble as if it had been their own.

533 A boy came along with us one day, and played on a long pipe with a very sweet note. It was quite a pastoral. The last we saw of him he was wandering below us on a classic lawn, by the side of a stream which ran flecked with sunlight under the shadow of great walnut trees, playing his pipe, whose plaintive notes floated up to us, mingled with the murmur of
301 the water. His dard cap was ornamented with a garland of red and white flowers stuck into its folds.

000 I had to leave Nagar long before I had exhausted

1s Letter 1-8 (1888-91) 1891? AVS Dard
Curzon. AV7

133 are very steep, involving at times springing from one ledge
of a rock to another, or dropping on to it from a height of
six feet, when, if the footing is lost, the wild torrent sweeps
181 one away. Colonel Biddulph does not credit the Nagyris
with bravery. History, however, does not bear out his
statement; and the defeat inflicted on the Kashmir troops
under Nathu Shah in 1848 is a lesson even for the arro-
gance of a civilized invader armed with the latest rifle.
[533] The Nagyris are certainly not without culture; in music
they were proficient before the Muhammadan piety of the
Shiah sect somewhat tabooed the art. At all events, they
are different in character from the Hunzas with whom they
share the same language, and their chiefs the same ancestry.
72 The Hunzas, in whom a remnant of the Huns may be
547 found, were great kidnappers; but under Kashmir influence
they stopped raiding since 1869, till the confusion inci-
dental to our interference revived their gone occupation.
Indeed, it is asserted on good authority, that even our ally
of Chitrál, who had somewhat abandoned the practice of
selling his Shiah or Kalásha Kafir subjects into slavery,
and who had so disposed of the miners for not working his
ruby mines to profit, has now returned to the trade in men,
"with the aid of our present of rifles and our moral support."
Nor is Bokhara said to be behind Chitrál in the revival of
the slave-trade from Darwáz, in spite of Russian influence;
so that we have the remarkable instance of two great
Powers both opposed to slavery and the slave-trade, having
revived it in their approach to one another. Nor is a
third Power, quite blameless in the matter; for when we
worried Hunza, that robber-nest remembered its old allegi-
ance to distant Kitái and arranged with the Chinese
authorities at Yarkand to be informed of the departure of
a caravan. Then, after intercepting it on the Kulanuldi
road, the Hunzas would take those they kidnapped from it
back for sale to Yarkand!

000 As a matter of fact, we have now a scramble for the
regions surrounding and extending into the Pamirs by

Biddulph G-3 (1872-1878) 1880 Afgh-Afghanistan-Afgh
4 Av3 Dard Av3
Burushe Av7

D 535 B 535 Indian nautch. In Hunza a very spirited sword-dance is performed. Sometimes two or three dancers enter the circle together, one acting as leader to the others. At weddings ten or twelve join in, each holding sword or battle-axe in hand. The public dancing of women, mixed with men, is now only practised in Hunza. In Bushkar dances of women take place on feast days, but men are not allowed to be present. In Chitral and Yassin the Ashimadek class affect to despise dancing, and seldom join in it, but the rulers of those countries keep dancing-boys for their amusement. In Yassin, on one occasion, I witnessed some of their performances by torch-light, which made a very picturesque scene.

D 534 3 534 D 533 B 533 The music consists of a double-headed drum beaten with sticks, two or three pairs of small metal kettle-drums, and two or three clarionets made of apricot wood. Special airs are reserved for the ruler and different officials. The musicians are Doms, and every man of any consideration has his own band, which attends him whenever he moves. Every village also has its band. The singing is of a less pleasing nature, but it is interesting, as being one of the methods by which old historical traditions are preserved. In Gilgit singing by individuals is not common, the usual practice being to form large chorus parties, which chaunt the deeds of former kings. Generally the singers form into two parties, each of ten or a dozen, and sing alternate verses. The end of the verse is emphasized by a simultaneous step or bound forward, or sideways, which causes jostling and somewhat mars the effect.

Considerable difference exists in the nature of the songs of the different countries. In Gilgit, Hunza, and Nager, the songs are, with few exceptions, of a warlike nature, and celebrate the achievements of different princes. In Hunza and Nager, where the language spoken is Boorishki, the songs are in Shina, as the native language does not readily lend itself to poetry. Shina songs are harsh, and the words

4th Rudolph G-3 (1573-1878) 1880 Afgh-Afghanistan-KUT
4 AF3 Dard Av3
Burush. Af7

present a few striking images which want connection, and which are often repeated with wearisome iteration. The Khowar songs are mostly of an amatory nature, seldom treating of warlike subjects, and give evidence of a more cultivated taste than those in Shina, while the musical nature of the language and the better rhythm of the verse entitle them to the first place in Dard poetry. Generally two performers stand a little distance apart and sing in strophe and antistrophe to each other: a chorus stand by who do not repeat the words, but give emphasis to the periods by a loud *Ah Ha* and by stamping.

The following examples will give a good idea of the different styles:—

SHINA.

I.

Loh wâte, Souri Gowrithum, loh wâte,
Bûtigâ birdi loh wâte, dûnyâ sung tarége.
Loh wâte, shjo Maliks, loh wâte,
Bûtigâ birdi loh wâte, dûnyâ sung tarége.
Né loh wâte, Souri Habbi Khan, loh wâte,
Bûtigâ birdi loh wâte, dûnyâ sung tarége.
Tai rûni sîgâ bûdik té allah in Sargin goomtchoré
Loh wâte, shjo Maliks, loh wâte.
Tai rûni sîgâ bûdik té allah in Sargin goomtchoré.

TRANSLATION.

Dawn has come, Souri Gowrithum, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Dawn has come, grandson of Maliks, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Again dawn has come, Souri Habbi Khan, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Thy mother, too, in her wisdom cherished us in Sargin.
Dawn has come, grandson of Maliks, dawn has come.
Thy mother, too, in her wisdom cherished us in Sargin.

II.

The forest serpent, Souri Mahommed Khan.
The forest serpent rouses himself.
Beyond Sharot he will brandish his sabre.
The forest serpent of the race of Maliks.
The forest serpent rouses himself.
Beyond Sharot he will brandish his sabre.